

Editors' Introduction

New Voices in Translation Studies is a peer-reviewing journal which works to help promote innovations within the ever-evolving, changing landscapes and formats of new research in the field. We are delighted to be hosted by Chalermprakiat Center of Translation and Interpretation, Faculty of Arts, Chulalongkorn University, Thailand who are the new co-hosts for the journal, alongside IATIS. In this issue (volume 28, issue number 1), we have published contributions from seventeen scholars, amongst them one translator, from five different continents: seven peer-reviewed articles, one translated article, four book reviews and four PhD abstracts.

The seven articles from China, Egypt, Poland, Spain, and the United Kingdom, showcase thought-provoking research that intersects dynamic fields of translation: Paratranslation, Hermeneutics, *Tajweed*, Audio-visual, Corpus Linguistics, Poetry and Posthumanism.

In her article **Contextual Representation in Translation Paratexts: A Comparative Study of Paratexts in Different English Editions of *Fortress Besieged***, Tiancong Xu from University College London, **United Kingdom** applies the polysystem theory to analyse the reflection of the social-cultural context in three republications of the English translation of the Chinese political satire *Weicheng* written by of Zhongshu Qian (1947), and translated by Jeanne Kelly and Nathan K. Mao as *Fortress Besieged*. This article compares the translations published in three distinct temporal and geographical contexts: 1) initially, in the US in 1979, 2) in a bilingual issue published in China in 2003, and, finally, 3) as part of the Penguin Classics in London in 2006. The article employs Kathryn Batchelor's paratext theory to evaluate multiple types of paratextual material and utilizes the visual grammar framework proposed by Gunther Kress and Theo van Leeuwen to analyze the three book covers. The article demonstrates the changing perception of contemporary Chinese literature away from the inherently political-propaganda and stereotypical nature and towards its aesthetic worth.

In **The Hermeneutic Method of Translating and Reading Translations: Rendering Cultural References in Sue Townsend's *The Queen and I* into Polish**, Jerzy Skwarzyński from The John Paul II Catholic University of Lublin, **Poland** takes on the task of expanding the hermeneutic approaches to translation with the system of unconscious textual deformations, as introduced by Antoine Berman. The concept of deformations comprises of translators' tendencies to change the original text and conceal its foreignness, including clarification, expansion, qualitative and quantitative impoverishment. The author illustrates this approach by using the case-study of culture-bound concepts in the only Polish translation of Sue

Townsend's 1992 British political satire *The Queen and I* which contains abundant references to 1990s British culture that are exceptionally difficult to translate into Polish. Analysing the translation of proper names and humour based on class difference, this article exemplifies how the text-deforming tendencies can be utilized to recognize and explain translators' limitations and biases in ways that can help us critically read a translated text. This approach can also be used to fulfil the hermeneutical concern with the ethics of translation, exemplified in Steiner's hermeneutic of translation as described in *After Babel*.

In his article, **What Does a Poet's Voiced Performance Contribute to the Process of Translating Poetry?** **Yasser Khamis Ragab Aman** from the Department of English, Minia University in **Egypt** develops an innovative approach to understanding and performing poetry in the Muslim Arabic tradition. In his article, Aman presents a fascinating colour-coding system designed to capture acoustic aspects of an initial performance of the poem in Arabic, so that the intonation and emotional structure of the poem can be transferred, more or less intact, into its English translation. The colour-coding system developed in this article was inspired by the *Tajweed* system, which is used for teaching non-Arabs how to recite the Holy Qur'an. Based on two illustrations of the *Tajweed* system, the author introduces a specially designed, coloured table of intonational patterns for analysing the intonational-emotional content of the poem *Yamna* by Abd al-Rahman al-Abnudi. By using colours and typography corresponding to the *Tajweed* system, Aman shows how listening to a voiced version in order to understand the interstices in Arabic leads to a vivid live version of a poem in translation.

In her article, **Visual Restrictions in the Translation of Audiovisual Wordplay: The Case of *Modern Family***, **Noemí Barrera-Rioja** from University of València, **Spain** investigates the translation of visually restricted wordplays and humour in the context of film dubbing, where the degree of complexity increases when words and images are used to translate humour (Zabalbeascoa 2001; Chaume 2004; Martínez Sierra 2016, 2018). This paper provides a descriptive study of how visually restricted wordplays are translated, drawing from a corpus extracted from four seasons of *Modern Family* dubbed from English into Spanish. The author examines *translation techniques* (Martínez Tejerina 2016) used to deal with this type of wordplay in audiovisual products, analysing various jokes in thorough and humorous ways. The author concludes that, in this sample, the most frequently used technique was *literal* translation, and the least, *recreation*. She argues that the pragmatic function of the wordplays was largely preserved in the target version as the jokes were successfully rendered into Spanish.

In his article, **Corpus Linguistics in Stylistics and Translation: A Comparative Analysis of Gender in *Happy Days* by Samuel Beckett in English and French**, **David Sotoca-Fernández** from University of Extremadura, **Spain** illustrates the potential of corpus linguistics to bridge gaps between stylistics, translation, and gender studies by performing an analysis of the stage directions in Samuel Beckett's play *Happy Days* published in English in 1961 and translated into French by the author himself in 1962 under the title *Oh, les Beaux Jours*. By using corpus linguistics as a lens of analysis, the author observes and quantifies how Beckett uses stage directions in this play to portray gender stereotypes as the core of its major criticism, and how he does so differently in both versions to accommodate his work to these two cultures. The author's observations call for further study of the ways in which Beckett's characters are portrayed and altered in each version of the texts he self-translated.

In her article **Dialogism in Translation: Revisiting Gary Snyder's "Cold Mountain Poems"**, **Anyi Sun** from University of Granada in **Spain** offers a critical examination of Gary Snyder's translation of the "Cold Mountain Poems" through a Bakhtinian lens. The author argues that Snyder's use of dialogization and open-endedness in translation serves as a cross-cultural interpretive model. The study examines how Snyder's translation of Han-shan's poetry becomes a hybrid construction of meaning through the encounter between cultures in that Snyder and Han-shan share similarities and a kind of spiritual affinity, which contributed to the success of the reception of Snyder's translation in the United States. The author highlights the potential of Bakhtin's perspective in translation studies, thus revitalizing forgotten contextual meanings and emphasizing moments of recognition and solidarity between cultures. This study makes a valuable and original contribution to translation studies and offers new insights into not only the reading of this translation work, but the broader field of cross-cultural communication and interpretation.

In his article **Translating Nonhuman Agency: A Posthumanist Reading of *The Zhuang Zi* and its Three English Translations**, **Quan Wang** from Beihang University in **China** discusses the translation of nonhuman agency in *The Zhuang Zi*, a Taoist work that emphasizes the agency of natural elements. Wang's article also addresses the lack of discussion on interlingual translation in Michael Cronin's study of eco-translation and how Cronin's discussions of inter-semiotic translation are limited to Western traditions. Drawing on inter-semiotic and interlingual perspectives to understand how translators can adopt different strategies to convey nonhuman agency, Wang pinpoints three translators of *Zhuang Zi* as case studies: Burton Watson, Victor H. Mair's and A. C. Graham. By investigating interspecies

communication in the Taoist tradition alongside interlingual examples and comparative analysis, Wang presents an alternative to Cronin's Western-focused approach.

In line with the IATIS principle of promoting multi-lingual knowledge-exchange, this issue presents, for the first time, a double peer-reviewed article in English translation: an academic article already published in a journal operating in a language other than English (here, Spanish).

In her translated article **Teacher Competence in Translator Education in Spain: A Proposal of a Model of Competencies**, Sara Horcas-Rufián from University of Grenada in Spain seeks to present a proposal of a model of teacher competence (TC) for Translation Studies (TS) in Spain. The author first analyses and summarises literature published on teaching competences in Higher Education in Spain and within Translation Studies, before developing a proposal for a model of translation teacher competence (TTC) to assess the competencies of teachers within undergraduate translation and interpreting programmes in Spain. The purpose of this tool is to enable researchers and teachers alike to identify potential strengths, weaknesses, and gaps in current translation teacher education in Spain, and potentially other countries. Published in Spanish in *Onomázein. Revista de lingüística, filología y traducción*, we thank the translator **Eleanor Staniforth** for the Spanish-English translation of this article.

The book reviews from Australia, China, Germany, and the United States of America offer fresh critical perspectives on recent key publications covering: Diplomacy and Politics, Autobiographical Fiction, Corpus Translation Studies, and Conference Interpreting Studies. **Stephanie Winter** from The University of Western Australia, **Australia** eloquently reviews and encourages us to delve into *Diplomatic and Political Interpreting Explained* by Mira Kadrić, Sylvi Rennert and Christina Schäffner published in 2022. From Kent University in the **United States of America**, **Tasnim Musa Naimi** brings to bear analytical frameworks of trauma theory in her insightful review of the autobiographical work *Homesick* by eminent translator Jennifer Croft, a seminal work published in 2019, longlisted for the 2023 Women's Prize in Fiction. **Mehrdad Vasheghani Farahani** from Leipzig University, **Germany** then presents us with a detailed overview and a clear, incisive analysis of the volume titled *New Perspectives on Corpus Translation Studies* (2021), edited by Vincent X. Wang, Lily Lim, and Defeng Li. **Yeqing Yang** from Guizhou Normal University, **China** highlights why Juan Hu's *Hedges in Chinese-English Conference Interpreting: A Corpus-based Discourse Analysis of Interpreters' Role Deviation* (2022) is a must-read for anyone working in conference interpreting studies, be it within Chinese-language contexts or other language combinations.

As in every issue, we mark the achievement of scholars who have successfully completed their PhD journey by publishing abstracts of their recently defended PhD theses. The titles of these five theses are “Translation of culture-specific words in literary texts: A.S. Pushkin’s Eugene Onegin into Portuguese” by **Vasilisa Danilova**, Moscow City Teacher Training University, **Russia**; “Communication and Language Management in Third Sector Organisations supporting Refugees” by **María Jiménez-Andrés**, Middlesex University, **United Kingdom**; “Translating Culture-Specific Items in *Horrid Henry* Series by Francesca Simon” by **Nurefşan Tercan**, Hacettepe University, **Turkiye**; and “Exploring Nation Branding from a Translation Studies Perspective: Translational Insights in Soft Power Research with Special Reference to China’s Belt and Road Initiative” by **Ye Tian**, Queen’s University Belfast, **United Kingdom**. Congratulations to all four scholars, and we wish them all the best in their future research.

In this issue, the editorial team of *New Voices in Translation Studies* extends a warm welcome to its newest member, **Tin Kei Wong**. Tin Kei is a Lecturer in the Department of Asian Studies, the School of Social Sciences, Faculty of Arts, The University of Adelaide, **Australia**. She is also a practising NAATI certified interpreter and translator. Her research interests include translation studies, translation of children's literature, women's studies, and cultural studies.

Finally, we thank all the blind peer reviewers who have been part of volume 28, issue number 1 coming to fruition, as well as the contributors whose hard work and scholarly innovation have made it happen. We express a special thanks to **Phrae Chittiphalsri**, Chair of the MA Program of Translation, and all the team at the Chalermprakiat Centre of Translation and Interpretation at Chulalongkorn University for providing the new updated interface for *New Voices in Translation Studies* and all their work on this issue as first-time hosts of this journal.

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